"Autumn...the year’s last, loveliest smile."
~William Cullen Bryant
American Poet (1794-1878)

"Hurt no living thing:
Ladybird, nor butterfly,
Nor moth with dusty wing."
~Christina Georgina Rossetti
English Poet (1830-1894)

Undergraduate Courses
Fall 2015
REQUIREMENTS FOR ENGLISH SUPLANS AND ENGLISH MINOR

**English Studies Subplan (39 hours)**

- Grammar (3 hours) 207* or GEE
- Lit Study (3 hours) 200
- Writing/Ling (6 hours) 300, 308
  (1 from each line) 318, 320, 321, 322, 432, 433, 434X
- American Lit (6 hours)
  (2 - at least 1 from line A)
    (A) 330, 331, 332, 375
    (B) 333, 334, 374, 376, 377, 381, 400 (FA15 only)
- English Lit (12 hours)
  (1 from each line, 406, 407, or 409)
  (A) 405, 406, 420
  (B) 407, 408, 409, 410
  (C) 412, 413, 414, 470, 382 (FA15 only)
  (D) 471, 475, 476, 477, 382 (FA15 only)
- English Electives (300-400 level) (9 hours) _____ _____ _____

**English Studies in Writing Subplan (39 hours)**

- Grammar (3 hours) 207* or GEE
- Lit Study (3 hours) 200
- Adv Comp (3 hours) 300
- Intro to Writing (6 hours) 301, 302, 303, 308, 403
- Adv Writing (6 hours) 350, ENGL 304, ENGL 398, ENGL 401, ENGL 402,
  424, ENGL 493, ENGL 496 (3 hrs)
- Ling (3 hours) 318, 320, 321, 322, 432, 433, 434X
- Story/Nonfiction (3 hours) 374, ENGL 384, ENGL 474
- Film/Drama (3 hours) 363, ENGL 376, ENGL 407, ENGL 476
- Poetry (3 hours) 377, ENGL 406, ENGL 409, ENGL 475
- English Literature Electives not listed above (6 hours) _____ _____

**English Studies with Teacher Licensure Subplan (39 hours)**

- Grammar (3 hours) 207
- Lit Study (3 hours) 200
- World Lit (3 hours) 310 or 337
- Writing/Ling (6 hours) 300C and 322
- American Lit (6 hours)
  (1 from each line)
  (A) 330, 331, 332, 375
  (B) 333, 334, 374, 376, 377, 381, (400 FA15 only)
- English Lit (6 hours)
  (1 from each line)
  (A) 405, 406, 408, 409, 410, 412, 420
  (B) 413, 414, 470, 471, 475, 476, 477, (382 FA15 only)
- Shakespeare (3 hours) 407
- Methods: (9 hours) 404, 479, 480
- Education: SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420

**Minor in English (18 hours)**

(Six or more semester hours in the minor must be taken at NIU.)
- Literary Study: Research and Criticism 200
- Fundamentals of English Grammar 207*
- Advanced Essay Composition 300
- Three additional courses at the 300-400 level _____ _____ _____

*Students with a major or minor in English must demonstrate competence in the fundamentals of English grammar by successfully completing ENGL 207 or by passing an examination. Those who pass the grammar exemption exam will not receive 3 hours of academic credit; therefore, they must select some other English class (taken at NIU or elsewhere) to satisfy this requirement. Those who pass the examination should see an advisor to make the appropriate substitution.
This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the fall semester 2015. The arrangement is by course and section number. While every effort will be made to abide by the information given here, some last-minute changes may be unavoidable. Check the MyNIU website http://www.niu.edu/myniu/ and the bulletin board outside of RH 214 for up-to-date information.

Registration
For fall 2015, registration for most English courses is not restricted to majors and minors. However, honors classes, directed study, internships, and teacher licensure courses require permits from the Undergraduate Office. If you intend to register for 491 Honors Directed Study or ENGL 497 Directed Study, you must have a proposal form signed by the instructor and the Undergraduate Director before you will be given a permit. Proposal forms for departmental honors may be picked up in RH 214, and proposals should be approved before the start of the semester. Forms for university honors are available at the University Honors Program office, CL 110.

Grammar Competency Requirement
English majors and minors must demonstrate competence in the fundamentals of English grammar by passing an exemption examination, or by successfully completing ENGL 207 Fundamentals of English Grammar.

General Education Courses
ENGL 110 – Transformative Fictions
ENGL 115 – British Identities, British Literature
ENGL 116 – American Identities, American Literature
ENGL 310 – Uncensored Classics
ENGL 315 - Shakespeare for Nonmajors

Honors Courses
ENGL 110H – Transformative Fictions
ENGL 376H – American Drama since 1900
ENGL 491 – Honors Directed Study

Fall 2015

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<td>Levin, A.</td>
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<td>British Identities, British Literature</td>
<td>MWF</td>
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<td>American Identities, American Literature</td>
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<td>Literary Study: Research &amp; Criticism</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>Crowley, T.</td>
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<td>Introduction to Poetry</td>
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<td>300A</td>
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<td>5197</td>
<td>Adv. Essay Composition: General</td>
<td>TTH</td>
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<tr>
<td>300A</td>
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<td>Adv. Essay Composition: General</td>
<td>MWF</td>
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This course will introduce you to a wide range of fictional texts—ranging from short stories and novels to graphic novels and “sudden” fiction—all connected in their attention to monsters and misfits. Without ignoring all the other issues these texts separately introduce, we will try to sustain a semester-long discussion of what “monsters” mean to us culturally and the complex relationship between fear, desire, and otherness. Our authors will include: Toni Morrison, Sylvia Plath, Oscar Wilde, Mary Shelley, Isaac Singer, Edgar Allen Poe, Allison Bechdel, and Lorie Moore.

110 - TRANSFORMATIVE FICTIONS

How novels, short stories, and plays can convince readers to enter the worlds and believe in the characters that authors create. Survey with selected authors.
**Requirements:** Students will compose two formal essays in addition to shorter response papers, give a short presentation, participate in class discussion, and take a midterm and final exam.

**Texts:** TBD

**Section 0002**  
**MWF 11:00-11:50**  
**RH 301**  
**May**  
**Description:** We will read and analyze a number of shorter and longer (and one yet longer!) works of fiction and formulate tentative answers to several fundamental questions: What is “narrative”? “Story”? “Discourse”? “Plot”? What is a character? Why talk about point-of-view? “Focalization”? “Chronology”? What is a text? What is a novella? What is a novel? What kinds of novel are there (for example, what is a bildungsroman)? What is “realism”? What came before novels? What is coming after (what?? “after”? )—yes, and no, what about the so-called Death of the Novel? Why read fiction, anyway?

**Requirements:** 1. Numerous reading quizzes, 10%. 2. Participation (serious and sustained and graded), 10%. 3. At least two short analyses (Asquibs@) of literary works on the syllabus, 30%. 4. A longer paper (at least five pages), 20%. 5. A midterm examination, 10%. 6. A final examination, 20%.


**Section 0003**  
**MWF 1:00-1:50**  
**RH 207**  
**Gorman**  
**Description:** An introduction to the appreciation and analysis of literature. Rather than jumping from story to story in an anthology, we will focus on a single author who wrote in different formats, but always for general (as opposed to academic) readers. There will be a good deal of writing, since improvement of communication skills is a major course goal. Lecture-discussion format.

**Requirements:** Weekly reading journal, two essays (3-5 pp.), midterm, final, attendance and participation. Ample opportunities for extra credit.

**Texts:** Ursula K. LeGuin, Always Coming Home, Tales from Earthsea, A Wizard of Earthsea.

**Section 0004**  
**MW 2:00-3:15**  
**RH 201**  
**Levin**

**Section 00H4**  
**MW 2:00-3:15**  
**RH 201**  
**Levin**

**Description:** Health Care and Human Values. This course is for individuals planning a career in a health-related field or anyone interested in health, nursing, or medicine. The class will focus on imaginative literature about health care—mostly short stories and novels, but perhaps a play and some poems. Many of the texts will be written by health care professionals, such as doctors and nurses; others will take the perspectives of patients or their family members. We might, for example, analyze a story written from the perspective of a boy with autism or a work in which a nurse relates her feelings about an abusive parent. Our purpose in reading and discussing these multicultural texts will be to consider health care issues in a deep and complex way, so that students will be better prepared for the challenges of practice and everyday life. At the same time, students will gain a better appreciation for narrative and fiction. Several assignments will resemble the kinds of writing tasks a health care professional might face.

**Requirements:** 1-2 papers, approximately 5 pages. Regular short writing assignments. Occasional reading quizzes. Midterm and final. Regular participation in discussion.

**Texts:** Very tentative texts: Two short story collections; The Elephant Man, by Bernard Pomerance, or another play; Additional selections on Blackboard  
**For honors students:** a longer novel, to be selected from a list (examples: W. Somerset Maugham, The Painted Veil; Tracy Kidder, Strength in What Remains; Doerr, All the Light We Cannot See, Julia Alvarez, Saving the World)  
*Please check with the NIU book store in May or later for a more accurate list of texts.*

**115 – BRITISH IDENTITIES, BRITISH LITERATURE**

The discovery of Britain’s literary traditions and cultures through novels, poetry, drama, non-fiction, and short stories. Historical survey with selected authors.

**Section 0001**  
**MWF 12:00-12:50**  
**RH 202**  
**Hibbett**

**Description:** This course will sample British literature from the 19th and 20th centuries, with a particular emphasis on empire and the individual. How have the English defined themselves as such, and in relation to the rest of the world? How do countries under British rule, past and present, understand their relationship to “the motherland?” Finally, how have British citizens responded to the collapse of empire over the course of the 20th century? Together,
we will read and discuss a wide range of poems, novels, and other works that help us explore these questions. Our authors will include: Mary Shelley, James Joyce, Philip Larkin, Jean Rhys, and Salmon Rushdie.

Requirements: Students will participate in class discussions, compose two formal essays, give a short presentation, and take a midterm and final exam.

Texts: TBD

116 - AMERICAN IDENTITIES, AMERICAN LITERATURE

How American writers have shown the world who Americans are and what shapes their beliefs. Exploration of fiction, poetry, nonfiction, and dramatic works that have challenged or complicated what it means to be “American.” Historical survey with selected authors.

Section 0001 TTH 3:30-4:45 RH 301 Bonomo
Description: A course in close reading for the appreciation of literature as an embodiment of human and cultural values. This course is discussion-driven, with background lecturing emphasizing historical and cultural contexts. Central to the goals of the class is an attentive experience of American prose literature as:
1.) an attempt through language, imagination, narrative, form and content to come to a greater understanding of human nature through dramatization, and to render subject meaningfully; and as
2.) a humane endeavor, the reading of which can evoke sympathy, affinity, and reflection.

Requirements: Attentive and thoughtful reading; regular attendance; twice-weekly study questions; three in-class essay examinations

Texts: (chosen from) The Story and its Writer: An Introduction to Short Fiction, compact ed., Ann Charters, ed.; The Awakening, Kate Chopin; The Great Gatsby, F. Scott Fitzgerald; In The Bedroom, Andre Dubus; Interpreter of Maladies, Jhumpa Lahiri; Autobiography of a Face, Lucy Grealy; The Virgin Suicides, Jeffrey Eugenides; The Amazing Adventures of Kavalier & Clay, Michael Chabon

200 - LITERARY STUDY: RESEARCH AND CRITICISM

Introduction to methods and terms used in the study of literature from a broad range of historical periods. Emphasis on a variety of approaches to literary analysis; terminology used in the study of literary genres of poetry, prose, and drama. Intensive practice writing analytical essays on literature. Required of all majors and minors no later than the first semester of upper-division work in literature.

Section 0001 TTH 9:30-10:45 RH 301 Crowley, L.
Description: This course introduces English majors and minors to critical methodologies of literary analysis, research, and citation of research. You will explore poetry, drama, and fiction from various countries and periods as you develop your skills of close textual analysis. You will consider concepts ranging from meter to metaphor as you expand your vocabulary of literary analysis. You also will consider various critical approaches to texts and various tools to utilize in your analyses, such as electronic databases and academic journals. As we explore a wide range of texts and authors, you will fine-tune your critical thinking and your ability to develop a persuasive argument about a text, thereby preparing you for presentations and writing assignments in upper-level courses.

Requirements: Two essays, in-class and homework assignments, and class participation.

Texts: Works will include Jane Austen’s Pride and Prejudice, William Shakespeare’s The Tempest, Robert Browning’s “My Last Duchess,” and Langston Hughes’s “Harlem,” among others.

Section 0002 MWF 1:00-1:50 RH 201 Crowley, T
Requirements: Learning will be assessed by participation [including attendance, in-class discussion, and written assignments], a short interpretive essay, an annotated bibliography, and a research essay.

201 - **INTRODUCTION TO POETRY**

Study of individual poems and of poetry in its cultural context. Emphasis on the development of the student’s ability to read and appreciate poetry.

**Section 0001**  
MWF 1:00-1:50  
RH 302  
Newman

**Description:** The main objectives of this course are to widen the student’s knowledge of poetry, and to increase familiarity and comfort with this unique form of thought and expression. Students will enhance their ability in line reading and progressive reading (understanding the progress of the stanza), as well as discussing the poem’s argument and context. Plan to read and talk about poetry that covers a tremendous and varying amount of style and substance.

**Requirements:** Attentive and thoughtful reading and response papers, regular attendance and participation, study questions, in-class essay examinations.

**Texts:** TBA

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207 - **FUNDAMENTALS OF ENGLISH GRAMMAR**

Introduction to modern English pedagogical grammar. Traditional terminology and analytical tools used to describe the grammar and use of written Standard English.

**Sect. 0001-0004**  
MWF 11:00-11:50  
DU 340  
Macdonald

**Sect. 0005-0008**  
TTh 12:30-1:45  
DU 340  
Aygen

**Description:** This course is a basic introduction to standard North American English grammar. The course is designed to familiarize you with the concepts, terminology, and rules of English grammar. To earn a passing grade in this course, you must become proficient in analyzing sentences prescriptively and in using appropriate terminological conventions. The course will include lectures, class discussions, homework exercises, and a number of quizzes and tests.

**Requirements:** Weekly quizzes; four exams; homework; regular attendance. Absolutely NO make-up quizzes will be offered for ANY reason. Standard 10-point grading scale.


300A – **ADVANCED ESSAY COMPOSITION: GENERAL**

Writing expressive, persuasive, and informative essays and developing appropriate stylistic and organizational techniques. Open to majors, minors, and non-majors.

**Section 0001**  
TTh 11:00-12:15  
RH 302  
DeRosa

**Description:** Advanced Essay Composition, an intensive writing course, will give you the opportunity to improve your writing skills. Please note that we will NOT do creative writing. Nor will this class focus on grammar (207 does that). Enrolling in this course means that desire to refine your skills to craft concise, precise, and elegant prose. The class utilizes small group workshop and whole class discussion during which you will critically and constructively comment on papers by professionals and peers. Prepare to give and receive constructive criticism, to listen with an open mind, and to use your best judgment. We do not evaluate the person; we evaluate the product. If you despise group work and/or tremble at the thought of the ENTIRE class reading your work, you will NOT enjoy this class.

**Requirements:** You will meticulously plan, write, and revise five projects: from a resume to an academic argument.

**Texts:** Joseph Williams & Gregory Colomb, *Style: Lessons in Clarity and Grace* (10th edition); *A Pocket Style Manual*, Diana Hacker (most recent edition if possible)
Requirements: In addition to class discussion, a presentation, and various in-class writing activities, students will compose and peer review four formal essays.

Texts: TBD

300C - ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING
Designed to advance the writing proficiencies especially important to students seeking licensure in either middle or high school English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

Section 00P1  TTh 9:30-10:45  RH 202  Bird
Description: Engage in composing strategies; Develop and reflect on a variety of written projects and formats; Participate in response and evaluation; Analyze and interpret reading assignments; Use technologies effectively.

Requirements: Several short papers; Reading log; Literature project; PowerPoint presentation.

Texts: TBA

301 - WRITING POETRY
Beginning course in writing poetry.

Section 0001  MW 2:00-3:15  RH 302  Newman
Description: In this introductory course, students will read widely, studying poetic craft, including image, metaphor, line, and stanza, and examine a number of traditions, including the sonnet, the villanelle, and how research adds richness. Students will explore techniques, writing and revising several of their own poems. This is not a class in light verse, performance poetry, song lyric, or spoken word.

Requirements: Response papers to weekly assignments in reading and writing, poetry drafts, regular attendance, thoughtful balanced critique, application of reading material to your own work and to other's works, revision, exams, portfolio.

Texts: Poems and books of poetry TBA

302 - WRITING FICTION I
Beginning course in writing fiction

Section 0001  M 6:00-8:40  RH 202  Libman
Description: This class will introduce you to the theory and technique of fiction writing. Beginners are welcome, but all students must be willing to work diligently, to give and receive frank criticism in workshop, and to explore serious literary fiction for the course of the semester. You’ll be gently discouraged from writing genre fiction, including science fiction and stories about zombies, vampires, and post-apocalypses, but I guarantee it won’t take all the fun out of it. Just bring an open mind.

Requirements: Weekly written creative exercises, readings, and written critiques of classmates' work, two short stories over the course of the semester, and a final portfolio. Missed class reduces grade by one half a letter.

Texts: Texts will probably include: Points of View, James Moffett and Kenneth R. McElhecy; The Art of Fiction, by John Gardner, and/or Steering the Craft, by Ursala K. Le Guin.

303 - WRITING CREATIVE NONFICTION
Writing informal and formal nonfiction essays, emphasizing a literary approach to language and flexibility of form. Essay models include memoir, personal essay, nature essay, segmented essay, and travel essay, and may include biography and history. PRQ: Any writing course beyond the freshman level or consent of the department.

Section 0001  W 6:00-8:40  RH 309  Bonomo
Description: Introductory creative writing workshop in the essay. We’ll discuss a first-person voice that combines autobiography, dramatizing, and reflection, and you’ll draft your own essays. Crucial to your success in the course is a
commitment to thorough and reflective reading, in-class exercises and drafting, revision, and active participation in a
generous and serious workshop environment.

Requirements: Regular class attendance; full preparation for workshops; three personal essays (approx. 20–25
pages total); regular reading responses; one critical/interpretive essay (approx. 5–7 pgs.)

Texts: The Art of the Personal Essay, Phillip Lopate, ed.

304 - WRITING ARTS CRITICISM
Practice in writing critical reviews of visual art, music, film, and other art forms. Designed for students who have
some knowledge of the art form they choose to write on and who seek guidance in organizing and communicating
their judgments.

Section 0001 MWF 10:00-10:50 RH 302 Peters
Description: (Objectives) Understand writing is a recursive process that leads to polished, well-edited writing.
Identify and use the criteria that should be established in writing a knowledgeable review. Learn specific terms
related to various kinds of reviews. Perform the various kinds of research necessary for writing well-informed
reviews. Appeal effectively to the various audiences who read reviews. Demonstrate the ethics required to accurately
and fairly represent the subjects of reviews. Become familiar with the appropriate venues for publishing different
kinds of reviews

Requirements: (Projects) Music review, 15%; Film review, 15%; Dance or theater review 15%; Picture or sculpture
review, 15%; Book review, 20%; Mixed-review portfolio (3 reviews of choice, e.g., food, travel, city/town, automotive,
technology, sports, fashion, TV show, architecture, festival/exposition, etc.), 20%

Them, Celia Brayfield, ISBN 13-978-1-904048-91-6; Selected reviews from magazines, newspapers, and online sites;
Book of choice (recent publication)

308 - TECHNICAL WRITING
Principles and strategies for planning, writing, and revising technical documents common in government, business,
and industry (e.g., manuals, proposals, procedures, newsletters, brochures, specifications, memoranda, and formal
reports). Topics include analysis of audience and purpose, simplifying complex information, document design, and
project management.

Section 0001 MW 3:30-4:45 RH 202 Eubanks
Description: In English 308, you will develop an understanding of what technical and professional writing is, how
it works, and why it works. In part, you will accomplish this by reading the required textbook and other readings. But
mainly, you will learn by doing—by writing, editing, and discussing. Writing projects will include informative,
instructional, persuasive documents. We'll pay special attention to the relationship between effective writing and
effective document design. Classes will be held in a smart classroom and in a computer lab.

Requirements: Numerous writing projects, individual and collaborative; Regular attendance

Texts: Technical Communication, 9th Edition, Mike Markel, Bedford / St. Martin's; Other material available online

Section 0002 TTh 3:30-4:45 Cole 106 Reyman
Description: This section of ENGL 308 is for English majors and minors only. Technical Writing explores the theories, principles, and processes of effective communication in technical and professional contexts. Attention is given to the strategies for composing within technical and professional genres, techniques for analyzing audiences and writing situations, and methods for designing texts and organizing information. Class time will be divided between discussion and writing lab activities.

Requirements: Assignments include instructions, reports, screencast tutorials, and a document design project.

310 - UNCENSORED CLASSICS
Definitions of “classics” and why readers find them so provocative. Translations of epics, treatises on love, myths, novels, essays, and plays--ancient to modern, Eastern and Western. Survey with selected authors.

Section 0001  MWF 10:00-10:50  RH 301  Schaeffer
Description: ENGL 310 will engage the student with literary works from classical Greece and Rome to the modern era. The course will deal exclusively with non-English literature in translation, e. g., Dante’s Inferno, Voltaire’s Candide, Goethe’s Faust, and other works that are usually not included in British or American literature courses.

Requirements: Students will contribute to BlackBoard discussions and also write two short (1000 words) papers. There will be a mid-semester exam and a final.

Texts: Homer’s Odyssey Norton Anthology of Continental Masterpieces (5th ed.)

315 - SHAKESPEARE FOR NONMAJORS
The Shakespearean plays and poetry that excite modern audiences the most. Examines “The Bard’s enduring themes of love, political intrigue, and violence. Not available for credit in the major.

Section 0001  MWF 11:00-11:50  RH 201  Bennett
Description: So just who was this Shakespeare guy, and why does everyone think he’s so wonderful? In this course, we will approach these and other questions—this course is designed to introduce non-specialists to Shakespeare’s works and to the world in which he wrote them. Not only will we read and discuss various plays, but we will also learn about Shakespeare’s life, his historical context, and the theatre, and we will consider the plays as dramatic pieces rather than simply literary works. This means we will occasionally watch videos of stage productions and film adaptations (and indulge in some amateur performances ourselves!).

Requirements: There will be two analytical papers, one group project, one oral performance, and a final exam required for this course. Class participation will also be evaluated, in part through occasional in-class quizzes and assignments, but also regarding your participation in class discussions and contributions to an online discussion forum. All written assignments must be typed or word-processed, double-spaced with one-inch margins, and handed in at the beginning of class on the day they are due.

Texts: TBA

321 - STRUCTURE OF MODERN ENGLISH
Survey of Modern English and contemporary linguistic methods of analyzing and describing its major structures and their functions.

Section 0001  TTh 3:30-4:45  RH 309  Birner
Description: In this course, we will examine structure and meaning in Modern English using the tools and methodologies of linguistic analysis. We will cover phonetics, phonology, morphology, syntax, semantics and pragmatics, and will emphasize problem solving and analysis. The focus will be on understanding the structure and function of language in general and English in particular. Lecture, discussion, and problem-solving

Requirements: Three exams, 30% each; Weekly homework, 10%; Attendance and participation

Text: Fromkin, Rodman, and Hyams, An Introduction to Language, 10th edition

332 - AMERICAN LITERATURE: 1860-1920
Intensive study of American literature from the Civil War to 1920, including such writers as Dickinson, Howells, James, Twain, and Wharton.

Section 0001  TTh 9:30-10:45  RH 302  DeRosa
Description: Timelines of American history between 1860 and 1920 document great dissent, tumult, and ironically, progress. After the Civil War to abolish slavery (and all its ramifications), Americans faced the rise of the middle class, increased immigration, urbanization, technological and scientific revolutions, AND the end of a millennium. Although Americans theoretically established a level of peace and supposedly equality after the Civil War, they continued to wage "uncivil" wars amongst and within themselves as they moved from one century into the next. Then they faced W.W.I, a war very different from what the previous generation experienced. To what extent and in which ways did the
contemporary moment impact literary authors and the works they created? Why did authors like Freeman, Crane, James, and Chesnutt write about the topics they chose? What do you think they wanted to achieve? I hope these questions prompt you to ask more questions that will help us analyze these texts as well as the environment that shaped them in meaningful and exciting ways.

By the semester’s end, you will have gained a fuller understanding of American literature between 1860 and 1920 and the society that influenced it. You will be able to: recognize major literary figures and thoughtfully analyze their works; identify recurrent themes; understand major literary movements (Realism, Naturalism, Local Color, Early Modernism); identify the social, political, and cultural undertones of the time; consider the purpose(s) of the literature.

Requirements: In addition to reading and discussion, writing helps us to voice our beliefs as well as to learn about our value systems and ourselves. Therefore, you will do a reasonable amount of WRITING: weekly in-class quizzes, papers of increasing complexity, and exams. Each assignment will build on existing skills and introduce new critical thinking and writing strategies. Blackboard has links to important writing strategies and skills.

Texts: TBA

333 - AMERICAN LITERATURE: 1920-1960

Intensive study of American literature since 1920, including such writers as Hemingway, Fitzgerald, Faulkner, Stevens, Eliot, and Miller.

Section 0001 MWF 11:00-11:50 RH 309 Ryan
Description: This course addresses one of the most remarkable periods in American literature, from the avant-garde modernist experiments of the 1920s and the great flowering of African American literature during the Harlem Renaissance to popular theatre comedy of the 1940s and the subversive Beat poetry of the 1950s. Throughout the semester, we will examine short fiction, poetry, drama, novels, film, and even popular song, including works by Ernest Hemingway, Nella Larsen, Langston Hughes, William Faulkner, Zora Neale Hurston, Charley Patton, Mary Chase, and Allen Ginsberg. While we will consider the relationship between American literature and its socio-cultural contexts, we will place particular emphasis upon skills of close textual analysis.

Requirements: Two short papers, a final project, poetry assignment, midterm exam, and final exam. Please note: active and regular participation in class discussion is absolutely crucial to this course and will make up a significant proportion of the final grade. For additional details, please e-mail Professor Ryan at tryan@niu.edu.

Texts: TBA

340 - THE BIBLE AS LITERATURE

Introduction to the Bible as literature, the history and the historical circumstances of its composition, and the structure and style of its principal parts.

Section 0001 MW 3:30-4:45 RH 301 Einboden
Description: ENGL 340 reads the foundational text of Western literature and culture, focusing on the language, style and meaning of the Bible. Exploring this diverse collection of books through literary critical methods, we will pay particular attention to the imaginative structures and strategies underlying biblical text, as well as the formative role played by the Bible in shaping modern literary canon, genre and interpretation.

Requirements: Midterm Exam: 15%; Final Exam: 25%; Term Paper: 35%; Class Participation: 25%


350 - WRITING ACROSS THE CURRICULUM

Practice in writing skills, conventions, organization, and structuring of prose forms appropriate to the humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques). Open to majors and non-majors.

Section 0001 MWF 9:00-9:50 RH 302 Staff
Section 0002 MWF 12:00-12:50 RH 302 Staff
Section 0E03 TTh 11:00-12:15 SSWC Ireland
Section 0E04 TTh 12:30-1:45 SSWC Ireland

363 - LITERATURE & FILM
The relationship between film and literature, with specific attention to the aesthetic impact of narrative, drama, and poetry on film and to the significance in film of romanticism, realism, and expressionism as literary modes. Nature and history of the adaptation of literary works to film.

Section 0001  MWF 10:00-10:50  RH 309  Ryan
Description: This course explores the interconnections between twentieth-century American film and literature through the concept of “noir.” We will examine a variety of (broadly defined) films noir and associated fiction from the 1920s to the present, including novels by Nella Larsen, William Faulkner, Valerie Martin, and Dashiell Hammett, and such movies as The Maltese Falcon, Double Indemnity, Gilda, Devil in a Blue Dress, Cat People, L. A. Confidential, and Frozen River. While addressing general approaches to the study of film and literature, this course will pay particular attention to such specific topics and themes as gender, race, sexuality, modernity, and the city in twentieth-century American culture.

Requirements: Class members will write two short papers, develop a final project, and complete two exams (a midterm and a final). Please note: active and regular participation in class discussion is absolutely crucial to this course and will make up a significant proportion of the final grade. For additional details, please e-mail Professor Ryan at tryan@niu.edu.

Texts: TBA

374 - THE AMERICAN SHORT STORY
Shaping and development of the modern short story as a literary form by American writers, from the early 19th century to the present.

Section 0001  MW 2:00-3:15  RH 305  Gomez-Vega
Description: Students in this class will study the American short story from its beginning to the present.

Requirements: Two analytical Essays (5-7 pages) typed using the MLA Style (30% each)
Ten quizzes (40%)

Texts: Thomas Fasano's Great Short Stories by Great American Writers; Paul Negri's Great American Short Stories

376 – AMERICAN DRAMA SINCE 1900
Selected works by representative American playwrights since 1900.

Section 0001  MWF 10:00-10:50  RH 201  Bennett
Section 00H1  MWF 10:00-10:50  RH 201  Bennett
Description: So what is theatre in modern America, anyway? Just what have playwrights in the 20th- and 21st-century United States found to write about, and what influence does the genre of drama itself have upon their treatment of their works? In this course, we will be engaged in an intensive exploration of plays by some of the most important (if also unusual) playwrights of the past century in this country. We will consider questions such as how social issues and historical developments influenced their works, how transformations in theatre affected their plays, and how plays as a whole act as agents in constructing culture as well as reflections of the culture they inhabit.

Requirements: There will be two analytical papers, one group project, one oral performance, and a final exam required for this course. Class participation will also be evaluated, in part through occasional in-class quizzes and assignments, but also regarding your participation in class discussions and contributions to an online discussion forum. All written assignments must be typed or word-processed, double-spaced with one-inch margins, and handed in at the beginning of class on the day they are due.

Texts: TBA

382 - WOMEN WRITERS: THE TRADITION IN ENGLISH
(May be used to satisfy British Literature Line C or D Requirement)
Literary accomplishments of women writing in English, covering a range of genres such as fiction, poetry, essays, and drama. Effects of gender on the reading and writing of literature.
Section 0001  TTh 11:00-12:15  RH 201  Renk
Description: In A Room of One's Own, Virginia Woolf argues, “we think back through our mothers if we are women” and she laments the fact that nineteenth-century women writers "had little tradition behind them, or one so short or partial that it was of little help." Yet recent feminist scholars have discovered that there is a strong tradition of British women’s writing dating back to the medieval period, through the eighteenth-century Enlightenment and on into the twenty-first century. In the Middle Ages, women kept journals and diaries; during the seventeenth century, they wrote about their spiritual visions, some of which influenced revolutionaries, such as Oliver Cromwell. In the eighteenth and nineteenth centuries they wrote poetry and helped develop the British novel and the modern short story. In this course, we will focus our study on the nineteenth-twenty-first centuries, concentrating on those writers who fueled revolutions, accelerated reform, or revived the tradition of the raconteur, the storyteller. These women writers, such as Mary Shelley, Charlotte Brontë, George Eliot, Jean Rhys, Caryl Churchill, and A.S. Byatt, are women who refused to be silent. Woolf also argues that women writers had to confront both “Milton’s bogey,” the specter and tradition of male writers that hovered over them, and the “angel in the house,” the notion of female submission and Victorian gentility, that demanded silence and ladylike demeanor. Our study will revolve around how these writers established their literary voices despite efforts to silence them. Key questions we’ll address this term will be: How did British women writers help instigate “revolution” and reform in regard to social and political issues, for example, the “woman question”? How did British women writers write back to both the male writers, such as Milton and Shakespeare, who preceded them and the women writers who published before them? How did they help advance the Gothic novel, the bildüngsroman, the Victorian realist novel, the modernist and postmodernist movements? What are their unique contributions to the storytelling tradition?

Requirements: Students will write several reading responses, two critical essays, and one final project. They will also give an oral presentation.

384 - LITERARY NONFICTION
Representative readings in literary nonfiction, from autobiography and memoir to the personal and lyric essay, focusing either on a period, such as modern/contemporary, or on a theme. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

Section 0001  TTh 2:00-3:15  RH 302  Bonomo
Description: Patricia Hampl has written that writers of literary nonfiction “attempt to find not only a self but a world,” and Michel de Montaigne has written that “Every man has within himself the entire human condition.” This course will both assume and challenge those arguments, as we discuss representative readings from autobiography and memoir to the personal and lyric essay. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

Requirements: Regular class attendance; attentive and thoughtful reading; twice-weekly reading responses; three in-class examinations

Texts chosen from: Autobiography of a Face, Lucy Grealy; Truth Serum, Bernard Cooper Stop-Time, Frank Conroy; A Match To The Heart, Gretel Ehrlich; Hunger of Memory: The Education of Richard Rodriguez, Richard Rodriguez; Another Bullshit Night in Suck City, Nick Flynn; The Scent of God, Beryl Singleton Bissell; Fun Home, Alison Bechdel; The Kiss, Kathryn Harrison; Lying, Lauren Slater

400 - LITERARY TOPICS
(May be used to satisfy American Literature Line B Requirement)
Topics announced. May be repeated to a maximum of 6 semester hours when topic varies.

Section 0001  MW 3:30-4:45  RH 305  Gomez-Vega
Topic: Literature of the American Midwest
Description: This class will explore literature written by writers who either live in or were born in the American Midwest. This region has received critical attention, and many critics now write about themes that they think are specific to the area. Some of the themes associated with the Midwest that will be covered in this class are class identity, family, the difference between urban/rural, and the existence or lack of Midwestern mythologies. This class will also explore the idea of whether or not such a regional literature exists and if so, what it means to be from/of “the Midwest.”
Texts:

**Illinois:**
Saul Bellow's *Dangling Man* (1944)
Ernest Hemingway’s "Soldier’s Home" and "Fathers & Sons."
**Indiana:** Kurt Vonnegut’s *Breakfast of Champions* (1973) & Susan Choi’s *A Person of Interest* (2008)
**Iowa:** David Rhodes’ *Driftless* (2008)
**Kansas:** Langston Hughes’ *Not without Laughter* (1930) Grew up in Lawrence, Kansas.
**Michigan:** Jim Harrison’s *Farmer* (1975)
**Minnesota:** Louise Erdrich’s *Tracks* (1983)
**Missouri:** Langston Hughes’ *Not without Laughter* (1930) Grew up in Lawrence, Kansas.
**Nebraska:** Willa Cather’s *O Pioneers!* (1913) & "Neighbour Rosicky"
**North Dakota:** Larry Watson’s *American Boy* (2011)
**Ohio:** Toni Morrison’s *Beloved* (1992) & Celeste Ng’s *Everything I Never Told You* (2014)
**South Dakota:** Ole Edvard Rolvaag’s *Their Fathers’ God* (1931)
**Wisconsin:** Jane Hamilton’s *A Map of the World* (1994)

404 – THEORY AND RESEARCH IN WRITTEN COMPOSITION FOR ENGLISH LANGUAGE ARTS

Theory and research applied to principled practices in teaching and evaluating composition in English Language Arts with emphasis on meeting Common Core Standards for writing in the multicultural classroom.Aligned with the Illinois Professional Teaching Standards and the National Council of Teachers of English standards for teaching English Language Arts. **PRQ:** ENGL 300C or consent of department. **CRQ:** ILAS 201. Credits: 3

**Section 00P1**

TTh 12:30-1:45

RH 202

Staff

405 – EARLY ENGLISH LITERATURE

English Literature to 1500. Modernized texts used for works which might otherwise present language problems.

**Section 0001**

TTh 9:30-10:45

RH 201

Deskis

**Description:** The Old English poem *Beowulf* is a splendid work of literary art that we will study in depth. However, *Beowulf* also serves as an effective springboard for the examination of storytelling in a broader region and in a wide variety of genres. Thus, we will explore the interplay of folktale, heroic legend, battle poetry, elegy, and saga in the Anglo-Saxon and Viking worlds.

**Requirements:** 2 papers; Several quizzes and exams; Consistent preparation for class; Contribution to class discussions


407 – SHAKESPEARE

Representative comedies, tragedies, and historical plays. Attention given to Shakespeare’s growth as a literary artist and to the factors which contributed to that development; his work evaluated in terms of its significance for modern times.
**Section 0001**  
MWF 12:00-12:50  
RH 201  
Crowley, T.  

**Description:** *Ethics and Society in Shakespeare's Comedies and Tragedies*  
This version of ENGL 407 focuses on ethical complexities build into the humor and the suffering represented within selected comedies and tragedies from Shakespeare's dramatic works. Analysis of these plays will include frequent attention to relevant issues of sexual conduct, law, politics, and religion in Shakespeare's society—as well as comparison and contrast with analogous issues in our own society.

**Requirements:** Learning will be assessed by participation [including attendance, in-class discussion, and debates], a short interpretive essay, a research essay, and two exams.


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**Section 0002**  
TTh 11:00-12:15  
RH 301  
Crowley, L.  

**Description:** This course will focus on the “Words, words, words” of William Shakespeare. We will investigate how early books and manuscripts have contributed to audience's knowledge of his poems and plays in the early modern through the modern periods. In addition, we will consider how contemporary references to Shakespeare's works, particularly by his fellow writers, push us to recognize the significance of collaboration among Renaissance authors and to attend to Shakespeare's historical and cultural contexts. We also will explore how books containing his plays come to life in performance, turning to modern film versions and adaptations to enhance our discussions about an author whose books prove even more popular among audiences today than they were among Renaissance readers.

**Requirements:** Two essays, a group project, occasional brief assignments, a final exam, and class participation.


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**413 - THE ROMANTIC PERIOD**  
Earlier 19th-century English literature, including selections from such representative authors as Blake, Wollstonecraft, Wordsworth, Austen, Byron, the Shelleys, and Keats.

**Section 0001**  
MW 2:00-3:15  
RH 301  
Einboden  

**Description:** ENGL 413 reads the British Romantic canon, from its ideal intimations in the 1780s, to its exhausted complexities by 1830. Tracing a genealogy of Romanticism through a generational triad - embodied by Blake, Coleridge and Byron - our course balances broad overview with detailed concentration, featuring treatment of expected classics (e.g. Mary Shelley's *Frankenstein*), while also exploring abandoned fragments (e.g. Coleridge's *Opus Maximum*).

**Requirements:** Midterm Exam: 15%; Final Exam: 25%; Term Paper: 35%; Class Participation: 25%


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**414 - THE VICTORIAN AGE**  
Later 19th-century English literature, including such writers as the Brownings, Tennyson, the Brontës, Dickens, Eliot, Arnold, and Pater.

**Section 0001**  
TTh 2:00-3:15  
RH 201  
Renk  

**Description:** The Victorian Age reached its zenith during the Great Exhibition in Hyde Park in London in 1851, when Britain, the first “superpower,” displayed its technological prowess to the world. Overall, Victoria’s 64-year reign was a time of monumental change and contrast. During this era, London became the first metropolitan center of 1 million people; the railroad and industry spread across the island; the middle class rose; the empire flourished; Darwin and other scientists challenged conventional ideas about time and humans' place in “creation;” women and working class men struggled for social and political rights and the poor, more than ever, struggled to exist. In this course, we will highlight these changes and the anxieties associated with them, as we read prose and poetry by a variety of authors, such as Mary Shelley, George Eliot, Alfred Lord Tennyson, Elizabeth Barrett Browning, William Makepeace Thackeray, William Morris, Dante Gabriel Rossetti, and Vernon Lee.

**Requirements:** Students will periodically take pop quizzes. They will also write several reading responses and two argumentative essays.
471 - ENGLISH NOVEL SINCE 1900
Includes works by such representative authors as Conrad, Joyce, Woolf, Lawrence, Murdoch, Amis, Naipaul, and Drabble.

Section 0001  MWF 12:00-12:50  RH 301  May
Description: 471 will divide this long, long English and Anglophone twentieth century into three eras: “modernism,” “postmodernism” (post- World War II), and “the contemporary.” We will read novels from all three eras and seek good working-definitions of these three terms— even as a fourth, “postcolonialism,” cuts across the eras, further troubling our formulations. And even as a fifth... &c. But such a high concept approach will occupy us only part of the time. Indeed, most of our time will be spent closely reading a series of challenging novels, a number of which are notoriously innovative in their style and form no less than in their content, with a view to giving them the individual attention that they both demand and reward.
Expect a heavy reading load, then, some of it devoted to quite difficult prose.

Requirements: 1. 45% (20%; 25%) --two essays (literary-critical analyses), one brief, the other longer; 2. 20%--a mid-term exam (two essay-examinations); 3. 20%--a final exam (two or three essay-examinations); 4. 10%--reading quizzes (how well you have read the material assigned for the semester); 5. 5%--class participation (how well you contribute to our class-time discussions).

Texts: (a very tentative list; some of those listed below will not make the final cut) Joseph Conrad, Lord Jim; E. M. Forster, Howards End; James Joyce, A Portrait of the Artist as a Young Man; Ford Madox Ford, The Good Soldier; D. H. Lawrence, Women in Love; Virginia Woolf, Mrs. Dalloway; Virginia Woolf, To the Lighthouse; Wyndham Lewis, The Revenge for Love; Samuel Beckett, Murphy; Evelyn Waugh, A Handful of Dust; Iris Murdoch, The Bell; Jean Rhys, Wide Sargasso Sea; V. S. Naipaul, A Bend in the River; Nadine Gordimer, The Conservationist; J. M. Coetzee, Waiting for the Barbarians; Zadie Smith, White Teeth; Ian McEwan, Atonement

479 - THEORY AND RESEARCH IN LITERATURE FOR ENGLISH LANGUAGE ARTS
Theory and research applied to principled practices in teaching the reading of complex texts, including canonical, multicultural, young adult, and informational literature in English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts. Prerequisites & Notes: ENGL 404, 9 semester hours of literature at the 300 and 400 level, or consent of department. CRQ: ILAS 301.

Section 0HP1  TTh 2:00-3:15  RH 202  Staff

480 - MATERIALS AND METHODS OF TEACHING ENGLISH LANGUAGE ARTS
Methods, curriculum materials, and technologies essential to the teacher of English Language Arts. Emphasis on designing coherent and integrated units of instruction, including the strategic use of assessments to foster learning. Developing a variety of activities and multiple representations of concepts to accommodate diverse students’ characteristics and abilities. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts. PRQ: ENGL 479 or consent of department. CRQ: ENGL 482.

Description: Meets with ENGL 648. English 480H is designed to prepare the prospective teacher of middle and high school students for the contemporary English language arts classroom; it reflects not only past practice but also current theory and research related to English pedagogy. Students will be given numerous opportunities to demonstrate their ability to translate theory into practice and to plan instruction based on their understanding of the Illinois Professional Teaching Standards, Common Core for English Language Arts, and NCTE Standards. In addition, candidates will become familiar with the academic language and tasks related to the Stanford/Pearson Teacher Performance Assessment (TPA).

Requirements/Goals: The primary goal of this course is twofold: to assist candidates in beginning the transformation from student to professional English language arts teacher and to develop the knowledge base that will serve as the foundation for successful application of pedagogical skills.
To meet these objectives, activities and assignments in ENGL 480H have been created to address six major topics, all of which are relevant in both middle and high school settings:
A) The design of a standards based, coherent, relevant curriculum across genres, cultures and various forms of media to meet the needs of all learners. (NCTE Standards 3, 4, 5)
B) The creation of an inclusive student centered classroom utilizing current theory and research to implement whole class, small group and individual instruction. (NCTE Standards 3, 4)
C) The role of formative and summative assessment to evaluate student learning and to inform teacher decision
making as it relates to future instruction. (NCTE Standards 3, 4)

D) The seamless integration of all of the language arts, reading, writing, speaking, listening, viewing and presenting for the purpose of developing students’ critical thinking (NCTE Standards 3, 4)

E) The importance of responding to students' cultural, socio-economic, spiritual, and community environment in the selection of materials and in the planning of instruction (NCTE Standards 3, 4, 5)

F) The implementation of the Common Core standards and the implications of the resulting paradigmatic shifts in ELA instruction and assessment. (NCTE Standards 3, 4)


482 – CLINICAL EXPERIENCE IN ENGLISH AND LANGUAGE ARTS
Meet with ENGL 645 Discipline-based clinical experience for students seeking educator licensure in English Language Arts. Practicum in teaching methods, assessment, problem solving, and on-site research. Minimum of 50 clock hours of supervised and formally evaluated experiences in the setting likely for student teaching. Includes regular on-campus meetings. PRQ: Consent of department. CRQ: ENGL 480.

Section 00P1                    T 5:00-5:50                  RH 202                  Bird

485 – STUDENT TEACHING IN SECONDARY ENGLISH LANGUAGE ARTS
Student teaching for one semester. Assignments arranged through the office of clinical experiences in the College of Liberal Arts and Sciences, in consultation with the coordinator of educator licensure in English Language Arts. Ongoing assessment of candidate’s development. Candidates must satisfactorily complete a formal teacher performance assessment. Monthly on-campus seminars. Not available for credit in the major. S/U grading. PRQ: ENGL 480, ENGL 482, and consent of department.

Section 00P1-00P2

491 – HONORS DIRECTED STUDY
Directed study in any area of English studies. Open to all department honors students. May be repeated once. PRQ: Consent of department.

Section OHP1-OHP6

494 – WRITING CENTER PRACTICUM
Cross-listed as ILAS 494X. Theoretical and practical instruction in tutoring, required for all undergraduate writing consultants in the University Writing Center. Includes research on cross-curricular writing tasks in a supervised, on-the-job situation. S/U grading. May be repeated to a maximum of 3 semester hours with consent of department. Credits: 1-3

Section 00P1                     Jacky

495 – PRACTICUM IN ENGLISH
Practical writing and other professional experience in supervised on-the-job situations. May be repeated to a maximum of 3 semester hours. S/U grading.

Section 00P1                     Coffield

496 – INTERNSHIP IN WRITING, EDITING, OR TRAINING
Involves primarily writing, editing, or training in business, industry, or government setting, and that is jointly supervised by the English department’s internship coordinator and an individual from the sponsoring company or organization. May be repeated to a maximum of 6 semester hours. Up to 3 semester hours may be applied toward the English department’s program requirements. S/U grading. Prerequisites & Notes PRQ: Prior approval by the Department of English, a minimum of 120 contact hours, and other requirements as specified by the department.

Section 00P1                     Doederlein
**497 – DIRECTED STUDY (1-3 hours)**
Directed study in any area of English Studies. PRQ: Consent of department.

**Section 00P1-00P6**

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**ENGL 308 YE1**
Technical Writing
Janice Knudsen
Fully Online
3 credits

In this fully online class, students will study the principles and strategies for planning, writing, and revising technical documents common in government, business, and industry. Some of the topics covered in this class are audience analysis and purpose, writing effectively, simplifying complex information, writing instructions, and document design.

The class will “meet” in Blackboard Learn where students will find video presentations, assignment information, and discussion boards. Students will also use an online space provided by the textbook publisher to access all course materials, such as e-books, video presentations, and interactive assignments. The e-book, *Technical Communication, 11th edition* (2015), by Mike Markel, is included in the online course space, LaunchPad. Access code information will be available Summer 2015.

**ENGL 400 YE1**
English 400 Literary Topics: Controversy, Conflict, Disruption, Emancipation: Great Ideas and the Cultural Consciousness of the West
Stephen Franklin
Online w/ 3 F2F on 9/8, 10/27, and 12/8
6:30 – 9:15 p.m.
3 credits

Great ideas are complicated and deserve rigorous study. In this class we will read a variety of brief yet self-contained excerpts of well-known and longer works by authors from antiquity through the twentieth century. We will focus on the historical context of each work and how the ideas contained therein have informed and transformed western cultural consciousness and remain relevant for our own lives today.

Consistent, active, regular, and shared participation in online and on-site class discussions. Each student must respond to all the questions on the weekly discussion boards, as well as to all the other students as they respond to the discussion questions. A final 10-page summary essay on a class author or authors, determined in consultation with the professor Objectives: At the completion of the course, students should understand and be conversant with the historical and contemporary importance of the authors and the ideas discerned in their works and be able to engage in close reading and analyses in order to offer and share their thoughtful and informed opinions with others.

**For more information/updates on the FA15 off-campus English courses,**
**please check the LA&S External Programming website:**
http://www.niu.edu/clasep/index.shtml

**or call (815) 753-5200.**